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"To cover the ceiling, bring it down, and thus give the room better proportions, and at the same time make it appear larger, I have divided it into panels by heavy oak beams. These reduce the ceiling 18 inches. In these panels I have ornament in relief, consisting of flowers and fruits in old Flemish styles, which are hand-painted in color and gold. In harmony with these oak beams is a Japanese leather paper with a ruddy brown ground, with bold ornament in silver of disks and chrysanthemums. Although I have advocated light delicate tints in decoration, a dining-room should have strong positive color.

"The doors, which were high, have been brought down by oak grills with festoons of jewels. I have endeavored to lower everything, because by increasing my horizontal lines I can give the appearance of space. On the other side of these grills is stained glass, visible from the hall. In the space between I have hung little Persian lamps, which give a very pretty effect both through the grill into the dining-room and through the glass into the hall. Another thing that comes to my aid is glass. Over the mantel was a tall vertical mirror. This mirror I take down and place it as a panel above the low side-board. This is subdivided horizontally by glass shelves mounted on slender brass rods. Thus, you see, I have added to my lines, and by the reflection of the silver which the shelves are to hold and of the interior of the room I extend all my boundaries. To replace this mirror, I put a horizontal glass over the mantel.

"Mrs. Dodge has some handsome old Dutch chairs, with inlays, after their fashion. These are to be retained, so I frame my mirrors in the same manner. The chandelier I take down, because it takes off the space by dividing it. Instead I light the room by sconces. These contribute their horizontal effect to the same end.

"In this way, you see, if you cannot place a larger number of guests at the table, it will appear the result of choice, not of necessity. We have both doubtless observed in many instances how agreeably such an impression will affect the mental atmosphere. Apart from æsthetic reasons, that seems to me an end worth striving for."

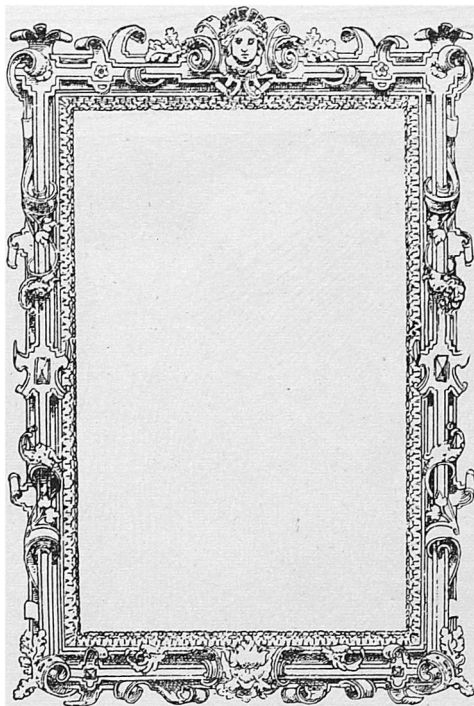
#### THE WINDSOR TAPESTRIES.

THE little manufactory established almost under the shadow of the royal palace at Windsor is the second attempt to introduce the making of tapestries in England. The first was by Charles the First and his queen, Henrietta, at Mortlake, on the Thames, near Richmond, and there are now in the Louvre specimens from the old works. One of these, after Raphael, the subject being the miraculous draught of fishes, was illustrated in *The Art Amateur* last month.

The second attempt is the result of a meeting between the late Prince Leopold and Mr. Henry, a French artist who had done a good deal of decorative work in England, in which the Prince was much interested, and he seized upon Mr. Henry's suggestion, and secured for the undertaking the patronage of the Queen. An old farmhouse was secured at the edge of the forest near the village of old Windsor, and a little colony of workmen from Aubusson and Beauvais was imported and planted there. This was in 1876. The enterprise was so successful that the six French workmen are now increased to twenty-five, and there are altogether seventy-five persons actively employed. The old farmhouse no longer answering the demands of increasing production, a factory has taken its place. It is built on the foundations of a favorite palace of William the Conqueror, where, if the spirits of the departed may be permitted to revisit the earth, that of his Queen, the industrious Matilda, must find exceeding delight in the prosperity of the new enterprise. About this little hive of industry has sprung up one of those model villages which have done much to sweeten the lives of the English artisans. The homes of the workmen are brick Elizabethan cottages, each with a well-kept garden. The hall for the exhibition of the tapestries in winter serves as a theatre, although, according to the English fashion,

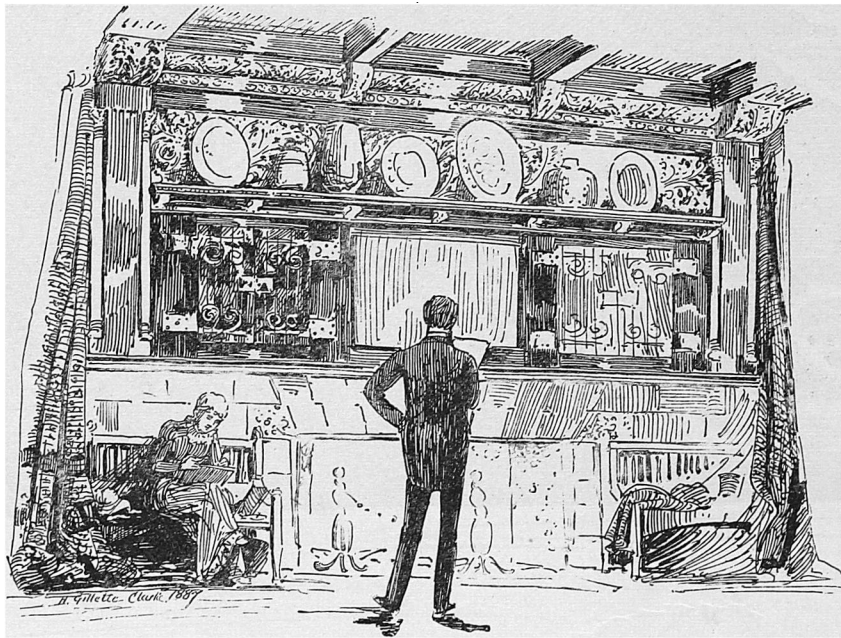
it is known as the "Institute." At each end of the building are large porticoes overlooking the cottage grounds, which have been christened *Porte St. Denis* and *Porte St. Martin*. There is also a French restaurant, in which at a breakfast given to Prince Leopold, that royal person was pleased to observe that the omelet, salad and coffee were better than he had ever tasted in Paris. Nothing seems to have been omitted in the attempt to acclimatize the French workmen.

In 1881 the Windsor manufacture ceased to be a pri-



MIRROR FRAME. LATE GERMAN RENAISSANCE.

vate enterprise, and a corporation was formed, of which Prince Leopold was president, the Princess Louise and Princess Helena vice-presidents, and on the executive committees were Sir Richard Wallace, Sir Albert Sassoon, Mr. Brassey, and Mr. Gibbs, president of the Bank of England. As yet no dividends have been declared, the profits of the business, by consent of the stockholders, going to build up the colony.



SUGGESTION FOR A PARLOR MANTEL AND FIREPLACE.

The first tapestries executed at the works were, very appropriately, scenes from "The Merry Wives of Windsor." They were exhibited in the Prince of Wales Pavilion at the Paris Exposition of 1878, and received the gold medal. They are now the property of Sir Albert Sassoon, who has many other tapestries made at Windsor, including "The Seasons," a splendid set of draperies after Boucher. Mr. Henry Brassey had executed for himself a series illustrating the Saxon preparations for resisting the Norman invasion of 1066. J. E. Hodson

composed for Mr. Coleridge Kennard, a connoisseur of tapestries, a series illustrating some of Tennyson's poems, also to be executed at Windsor. This is the artist who designed the scenes from the chase, which hang in the hall of Mr. Cornelius Vanderbilt's house. A commission came from the Duke of Westminster not long ago for coverings, from special designs, for twenty-four Louis Seize arm-chairs for Eaton Hall, his superb palace near Chester. Orders from similar public-spirited patrons of art are becoming numerous at the works, which seem now to be well established. Perhaps one day the foreign artisans will be succeeded by Englishmen, and then the enterprise will have more of a national character.

M. G. HUMPHREYS.

## Old Books and New.

### BEHIND THE SCENES.

HIS last book having gone under the hammer for what was to be reported in the newspapers one third the price that he had paid for it, he uttered a sigh of relief, and to a surprised inquirer said that he felt rejuvenated, like Faust in the opera, after he has thrown off his dark mantle. He had the reputation of a bookworm, and the face of one, and stooped, from his habit of bending over books. The love of books that entitles one to be known as a bibliophile is a passion, like gambling, and makes a mark upon the face of a man that Lavater could easily read. Like most passions, it is a contagious malady. He never knew where he caught it; his surroundings were not for the development of a taste for illuminated manuscripts or books in bindings with royal coats-of-arms, and marginal notes in a queer, unreadable handwriting. He had, perhaps, inherited it. He knew well the literature of three or four countries when he came out of school; at that age he bought books to read them or to illustrate from them, in newspapers, new facts with old stories. Every one knows how fast books accumulate; the presentations of friends, the least-expected acquisitions, come to one who has an embarrassment of riches, even as water comes to the sea. There are few books that are not worth reading hurriedly for a note, an idea, a reference. He made scrap-books with his notes; they gave him a standard of criticism; he judged a book by the number of notes it would yield, and he pretended that it was fair and just and reasonable. He made parcels of his books, and, like the genii in the Aladdin tale who went through the streets of the city shouting, "Who will exchange old lamps for new?" he went to old book-stores to exchange his new books for old ones. The city of New York was founded by Hollanders, who were great collectors of tulips, you remember; and New York is now a city of collectors, from Mr. Brayton Ives, who collects the first classics, to the Doctor, who is a collector of pipes; and every curiosity-shop gets the catalogue of every other. In second-hand book-stores they are very particular in their catalogue exchange-list, having a preference for the Morgand catalogue, the prices of which are made for the edification of the profane. Those who know write to Morgand; those who do not are grateful to the bookseller who points to the Morgand catalogue and says, "But you may have the book for much less." The bookseller has six months' credit in Paris or London, and will be glad to give you four or five.

Auguste Fontaine was a man of great ideas. He would look for some neglected author long dead and forgotten, buy his books for a song on the quays, then go to the Bibliothèque de l'Arsenal, where dwelt in beatific peace Paul Lacroix, known to the world of bookmen as Bibliophile Jacob. Paul Lacroix was an old gentleman who loved to delve in old books and to write about them, and he had seen so many books that he felt certain a book he had not seen was scarce. Fontaine had made "a corner" of the novels written by a mediocre writer in the Revolutionary period, *Rétif de*





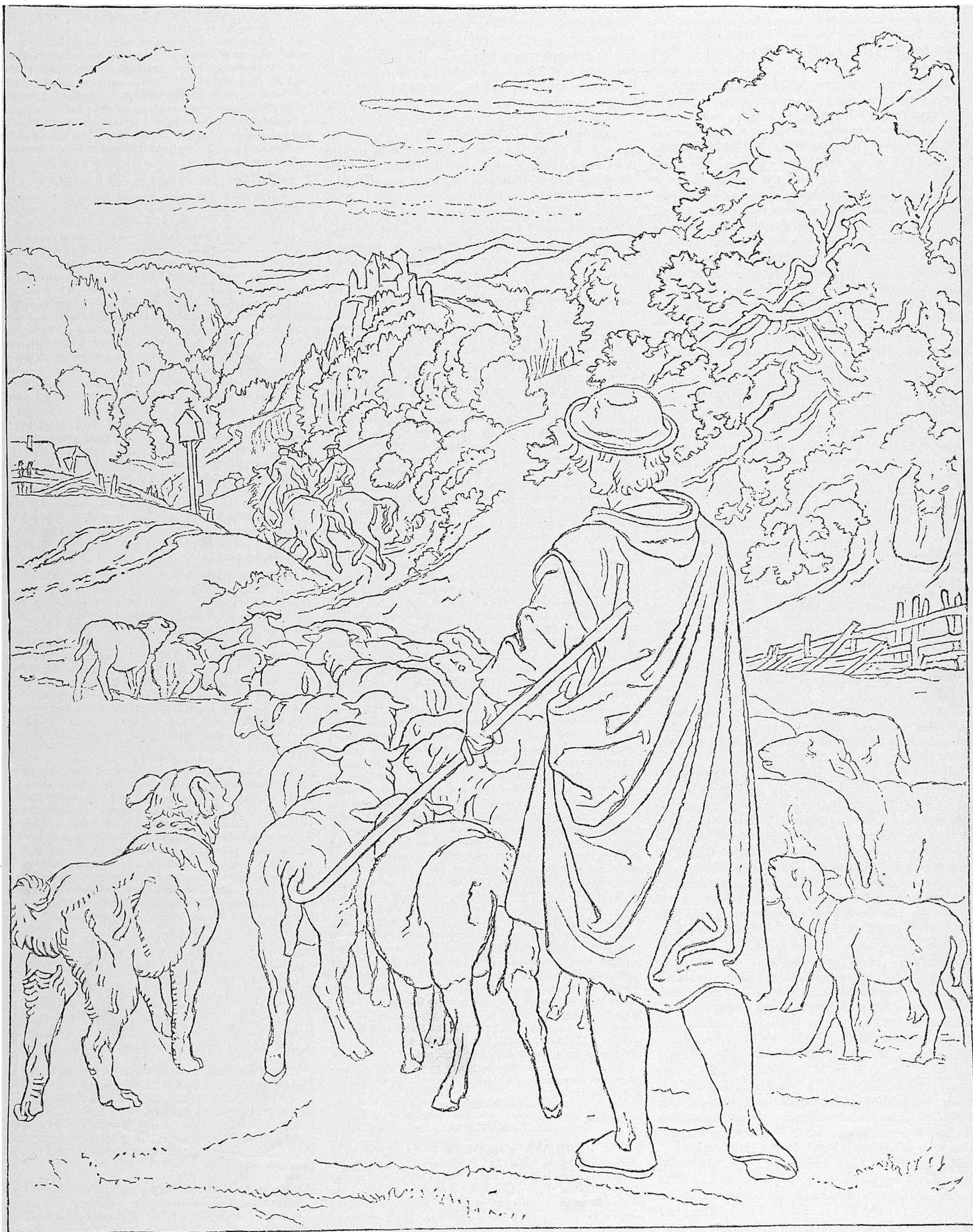
POMEGRANATE AND HAREBELL DESIGNS FOR PLATE DECORATION.





OUTLINE NEEDLEWORK DESIGNS FOR BORDERS.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.



DESIGN FOR TAPESTRY PAINTING. AFTER FÜHRICH.

PENDANT TO THE DESIGN PUBLISHED IN DECEMBER, 1886.



la Bretonne, and Paul Lacroix, perhaps because he did not know that a philosopher who was not a good critic had called Rétif "the French Richardson," was enraptured, glad to announce a discovery made under the dust of a century; so he lauded Rétif, and Fontaine in his catalogue made use of Lacroix's praise to give a fictitious value to Rétif's works. To collect Rétif was a great fad of the French for a time, but Rétif had been so prolific an author that the book-mart was deluged with his books, that came out of every corner grocery, where they were used as wrapping-paper. Rouquette, following that good and great example, made "a corner" in books of the romanticists, about which no one can have certain information, for the reason that the publishers of the romanticists were wont to cheat on the number of editions, and with the contemporaries of Hugo's earlier works a fifth edition was only an imprint on the last lot of two hundred books in an edition of one thousand. That last lot was possibly the first to come out of the press, but it was marked "fifth," and that makes it unworthy of your true bibliophile's shelves.

There are too many men in the business of selling "books for the bibliophile" for the few such books that there are, and the few that want them, to expect that they could thrive on the truly worthy scarce books alone. The cultivation of a taste for scarce books, simply because they are scarce, and the creation of fads are for the bookseller's happiness.

Now, it is the bibliophile's duty to be pleased at the happiness of the bibliopole who serves him well, hunts for him, does his poaching for him, runs the gauntlet of risks, "fakes" false notes for him; but there should be reciprocity, whereas the bibliopole's happiness is, in nine cases out of ten, especially in the matter of fads, the bibliophile's misfortune.

It is a moot question with old book collectors whether a bookseller should be a bibliophile or not. If he is not he executes his orders with commercial precision, is content with the fair, reasonable—not mania-value—profit on his wares; if he is he is apt to know too much, and the Spaniards have a story of a certain bookdealer who found himself compelled, by the exigencies of business, to sell the most valuable book of his shop, followed the buyer to his room, killed him, took possession of the book, was brought to trial for his crime, and never spoke a word of repentance until witnesses proved that the book was not a unique copy.

That every bibliophile should be his own bibliopole is probably the best view of the matter for one to take. The true book-lover will find that the pleasure in book-collecting is in doing one's collecting without the aid of an agent, in buying at a bargain, and not with unlimited funds for every fancy.

A book that has real merit as a literary or artistic work, that is mechanically well made, the margins of which have not been cut, that is of the first edition, unbound, if not bound by an artist, is a book for bibliophiles. A book that has no other merit than that of being, like some Chinese vases, a failure—the "Wicked Bible," for example—may be valuable as a curiosity, may be valuable in money, but is out of place in a bibliophile's library. The test is the test of time.

And the collector who was pleased when his last book was sold explained that the cost of that book would be reported from a slip in the book, cut out of a Morgand catalogue, that he had sold "his fads" while they were the rage, and, with his experience, would now make a collection to surprise his coreligionists. There is more pleasure than one would think, in surprising one's coreligionists; but it is not done without peril, because it is perilous to make enemies, and a surprised coreligionist is an enemy. Make a superb collection: it is your duty; but do not let it be praised. Praised, it will become famous; famous, it will be a make money to sell, and it is undignified in a bibliophile to make money with his books. Paillet is an example, whose books—and books that were not Paillet's—were praised, and sold at prices by Morgand that were ridiculously high. In the realm of bibliography Paillet has fallen from grace. His fellow-subjects are not ingenuous enough to say that he has fallen from grace because he has made money, but they say he has lent his name to his bookseller's stock. What of it? A book of Grolier, Longepierre, Chamillart, is valuable for its binding, not because it has been in their hands. The collector who paid a franc more for a book reputed to have been in Paillet's library than he would have paid for the same book in Mr. Morgand's shop, wore his heart upon his sleeve for daws to peck at, because there never was and it may be safely assumed that there never will

be a sale of a collector's library, not surcharged with books that he did not, and would not wish to own. That is a fact to surprise only those who have not lived in the realm of bibliography, a realm that is full of side-scenes, traps, flies, floats, foot-lights, like a play-house. The moment a collector sends his books to the book-mart, he makes a sacrifice of his vanity; his bookseller shall be to him as a stage-manager to a poet. His drama may be the purest lyric, if it was not made to fall with the curtain, it will have to go through the workshop of the stage. The stage-manager knows better than the author; to be a bibliophile is one thing, to be a bookseller is another. The sale catalogue of a library is not the owner's catalogue of his library any more than a play is its author's in its entirety. They come out of the exigencies of the play-house and the auction-room. And in the realm of bibliography one has to bow submission and doff his hat gracefully to the bookseller who, criticised for the extraneous books of a catalogue, points with pride to results, and says that there were Irishmen in the French army at Fontenoy.

HENRI PÈNE DU BOIS.

#### THE STORY OF METLAKAHTLA.

A BOOK which has had a great and a merited success, though without literary pretensions, is Henry S. Welcome's "Story of Metlakahla" (published by Saxon & Co., 39 Chambers Street, New York). It is the story of the life work of Mr. W. Duncan, a missionary gifted with the old-time zeal and with the tolerance and breadth of view peculiar to modern Christianity. Duncan found the seaboard Indians of British Columbia addicted to the vices not only of our own Indians, but also of the cannibalistic Mexican tribes of the time of the Spanish conquest as well. In fact, their arts and practices as detailed by Mr. Welcome in this volume will be found of the utmost significance by the students of Mexican archaeology. He led some thousands of them, including chiefs and medicine men, to a high plane of civilization, and founded the model community of Metlakahla, which seemed as wonderful an example of social and political progress to British governors and bishops as to the untutored savages of the Columbian coast region themselves. In a few years he had led these bloodthirsty savages to build substantial wooden houses, to live together in a well-regulated village, to submit to councilmen and constables of their own race, to engage in trade and manufactures, and to give up all their pagan practices in favor of a civilized mode of life. His success was phenomenal, recalling that of the early apostles of Christianity; but because he deemed it inexpedient to attempt to introduce the Church of England ceremonies, and because his introduction of the arts of civilized life, especially that of soap-making, lessened the profits of the traders, he became the object of the enmity of the Church Missionary Society and of the Hudson's Bay Company. He surrendered his position as Chief Adviser of the Metlakahlan community in the interests of peace, but only to be recalled as a measure of necessity. The Metlakahltans unanimously voted that they wished him to disregard the bishop's and the society's desires. The bishop and the society were not slow in using all their power and influence to ruin the community. In this they were aided and abetted by the Englishmen in the employ of Duncan. The latter, being reduced to the profits of the business he had started, means were taken to bring these to naught by unfair competition. Complications resulting therefrom called for action by the United States revenue cutter Wolcott, which was not favorable to the bishop. Some pugilistic encounters between the bishop and individual Indians followed, in which the bishop again got worsted. For an account of the stupid and, it would appear, malicious action of the Dominion Government, the reader must be referred to the book itself. In the upshot, the question between the Indians and the Government resolved itself into one of land ownership, and this makes the concluding chapters of the book mightily interesting just now, especially as the author carries favor with nobody, and fearlessly states facts, no matter who they may hurt, though it be the bumptious Sir John Macdonald. The Metlakahltans now wish to escape from the tyranny to which they have been subjected by crossing the border into Alaska. "In Canada," says Mr. Welcome, "there are being enacted such outrages upon the rights and liberties of the natives of the soil as are a disgrace to any civilized country. On the other hand, in the United States a better spirit prevails." The Metlakahltans, therefore, hope for more reasonable treatment in Alaska than they have met with in their own country. The volume is illustrated with portraits of the principal men of the community and with pictures of their customs and of their products.

#### LITERARY NOTES.

THE MERRY MEN gives the title to a new volume of "tales and fables" by Robert Louis Stevenson (Charles Scribner's Sons). The name is that of the first, and, we think, much the best of the collection. "The Merry Men" is what the natives of the rough, dangerous Scotch coast, where the story is laid, call the great and fearful voices of the breakers which, in heavy weather, as they dance together among the rocks—the dance of death, it may be called—we are told can be heard six miles away. "If a ship got through the reefs, and weathered the Merry Men, it would be to come ashore on the south coast of Aros, in Sandag Bay," where so many dismal things befell the family in the story. A ship did go ashore here and the foul deed that was done to the one survivor of the wreck of the Christ-Anna furnishes the motive of the thrilling narrative. At first we are led to suppose that the interest

will lie in the discovery of treasure sunk in one of the rich galleons of the Spanish Armada which, according to tradition, went ashore near inhospitable Aros; but the search for the treasure is abandoned, and the reader follows with breathless interest to its tragic climax the career of the narrator's uncle, an uncanny Bible-quoting old Scotchman, turned "wrecker," and driven crazy at last by the weight of a great sin upon his conscience. The last story of the book deals also with a search for hidden treasure—a whimsical yarn of French provincial life, as farcically unreal as anything on the Parisian stage purporting to show English "high-lif." Of the "tale" or "fable"—whichever it is—called "Olalla," we find it hard to speak with patience. If we had not the name of Mr. Stephenson on the title-page of the volume, it would be impossible to believe he wrote such inflated rubbish. Some of the other stories are excellent, but the story, "The Merry Men," as we have already said, is the best; it alone would make the volume worth buying.

THE REPUBLIC OF THE FUTURE (Cassell & Co.), is a clever brochure by Mrs. Anna Bowman Dodd, whose charming "Old Cathedral Days" it was our pleasure to notice a little while ago. A greater contrast could not well be imagined than that afforded by the lady's description of the pastoral scenery of southern England and that of the Philistine city of New York under the rule of the Socialists, as she prophetically portrays it in the year 2050. Mrs. Dodd's booklet consists of a series of descriptive letters from a Swedish nobleman to a friend in Christiania. The young man reaches New York by the Pneumatic Tube Electric Company, at the rate of five miles a minute, preferring the submarine route, with its charming scenery, "comforts and luxuries," to the route by balloon. Arrived in New York, he finds a city miles upon miles in extent "composed of little two-story houses, as like one unto another as two brown nuts." Never was there such monotony or such dulness. The total lack of contrast, which is the result of the plan on which this socialistic city has been built, comes, of course, from the principle which has decreed that no man can have any finer house or better interior or finer clothes than his neighbor. All shops are run by the Government or Governmental capital. There is consequently neither rivalry nor competition. There is no market for objects of art and of beauty. Women are on a perfect footing of equality with men, and there are no more kitchens. How the people manage to "live without cooks"—a problem declared by Bulwer as impossible of solution—and many other extraordinary things, including the abolition of war, which the women by their overwhelming vote, declared illegal, because they found soldiering disagreeable—all these things must be read to be appreciated.

HOUGHTON, MIFFLIN & CO. send us a dainty book of short poems, entitled, PANSIES, by Adeline D. T. Whitney. It is bound in pale purple, white, and gold, symbolizing, as the preface hints, the sadness and the sunshine of life, and is an excellent specimen of the work of the Riverside Press. The poems are divided into those "Of Occasion," "Of Suggestion," "Of Interpretation and Hope." The first and the last sections, to our mind, contain the best. Mrs. Whitney's muse seems most successful with solemn, and even somewhat sombre, themes, such as those of the poems "De Profundis," "Antiphony," and "Hymn for the Funeral Services of Rev. Richard Pike." Still, there are some charming verses of a lighter sort, among which we may especially praise "Hearthglow," "Sparrows," and "A Violet."

MAY we be pardoned for thinking that the minor New England essayists are all as much alike as baked beans in a pot? We had never read anything of Mr. Herbert Milton Sylvester's before opening his "Prose Pastorals" (Ticknor & Co.), yet it has constantly seemed to us, in looking through his book, as though we had read it all before. The facts observed and related by Mr. Sylvester, the morals which he draws from them, his turns of expression, his humor, his "style," all have the never-to-be-forgotten flavor, and we are reminded on almost every page, of Higginson or Sanborn, of Thoreau or Emerson, and nowhere is there anything not decidedly New England-like in form and in feeling. The more personal of these essays are, naturally, those which refer to the author's childhood, and to his observations of nature, such as "Old Acquaintance," "Plain Fare," and "After the Cows." Like a true New Englander, the writer is not ashamed to make a liberal use of the first person singular, and he occasionally utters, as though they were peculiarly his, thoughts and sentiments that are common to all the world. But his memories of hornets' nests, of yellow birch-bark for chewing, and of the smell of sweet fern when rubbed in the hand, are distinct enough, and may agreeably remind the reader of forgotten sensations and experiences of his own.

THE MIDSUMMER PUCK is most creditable to all concerned in its production—to Mr. Bunner, the editor, to Kessler & Schwartzmann, the publishers, to Oppen, Taylor, and other clever artists who have contributed its capital cartoons and sketches, and certainly not least to Mr. Ottmann, its lithographer and printer, whose color work in such plates as the facsimile of Mr. Oppen's water-color drawing is superior to anything of the kind hitherto done in this country.

THE MIDSUMMER CENTURY contains enough letter-press and illustrations for two ordinary magazines. The portrait of Julia Ward Howe, which forms the frontispiece, is admirably engraved by C. A. Powell, but as a likeness it is not satisfactory. "Snubbin' thro' Jersey," is an account of the Tile Club's summer trip in a canal boat, by F. Hopkinson Smith and Frank Millet, with illustrations principally by G. W. Edwards. The artists tried to fancy themselves in Holland, but it was evidently a pretty difficult make-believe. How an accident brought the trip to a sudden end is graphically related. One of the most interesting papers in the number is Brander Matthews' on "The Songs of the War." He

tells, among other things, how "My Maryland" came to be written, and how it was wedded, in the Cary household in Baltimore, to the air "Lauriger Horatius," introduced by Mr. Burton N. Harrison, then a Yale student. Articles on "Hood's Invasion of Tennessee," "Lincoln's Cooper Institute Speech," and "Opposing Sherman's Advance to Atlanta," all fully illustrated, show that there is no disposition on the part of the editors to discontinue the "war series."

SCRIBNER'S MAGAZINE for August is, on the whole, perhaps, the best that has been issued of that sterling publication. The instalment of "Unpublished Letters of Thackeray" is more interesting than that of July, and contains some pen sketches by the great novelist in his best vein. To the general reader of The Art Amateur the number will probably be found most attractive on account of the two papers it contains on Dutch painting and Dutch scenery. "The Picturesque Quality of Holland," by George Hitchcock, is delightfully illustrated by that excellent American painter, and "The Lost Rembrandt," by T. R. Sullivan, with the scene laid at The Hague is a happy combination of fact and fiction. Among the most delightful illustrations this month is the "process" reproduction of a miniature of Charles King, which gives to a wonderful degree the smoothness and general feeling of the ivory original. We venture to say that in no woodcut could this have been done so well.

## Treatment of the Designs.

CHRYSANTHEMUMS, BY VICTOR DANGON.  
(SEPTEMBER COLORED PLATE.)

To paint this study in oil colors, first carefully draw the general form of the flower, stems, and leaves. For this purpose, charcoal, finely pointed, is the best. Dust off the loose charcoal, and proceed to paint the background. Many artists prefer to secure their drawing by going over the charcoal lines with burnt Sienna and a little turpentine, using a small brush. For the background use a very little ivory black, white, raw umber, and perhaps a little light red. It would be an improvement to suggest a delicate shadow in this background, falling to the right, and slightly below the flowers and leaves. In this shadow add madder lake and use less white. The yellow and flame-colored flowers are painted as follows: For the local tone use yellow ochre, light red, white, and raw umber. In the deeper flame-colored touches add madder lake or burnt Sienna, omitting light red; use with this a very little ivory black. For the very lightest yellows use light cadmium, white, and the least portion of ivory black. In painting the crimson and light red flowers, use for the medium tones madder lake, light red, yellow ochre, white, and a very little ivory black. In the dark reds use madder lake and raw umber, adding burnt Sienna and ivory black in the deepest touches. For the gray half tints use a little ivory black, white, yellow ochre, and madder lake. The highest lights are painted with white, a little yellow ochre, and madder lake, to which is added the least touch of ivory black. For the lighter pink chrysanthemums use madder lake, white, yellow ochre, and a very little ivory black. In the shadows, raw umber and light red are added, and in the cool half tints use a little permanent blue, with white, a little ivory black, yellow ochre, and madder lake. For the yellow centres use light cadmium, white, madder lake, and raw umber or ivory black. The shadowy pale yellow blossoms at the right are painted with yellow ochre, white, a little madder lake, with a very little ivory black in the local tone, adding cobalt in the half tints and raw umber in the shadows. Paint the green leaves with Antwerp blue, white, cadmium, vermilion, and ivory black, adding in the shadows raw umber and burnt Sienna. For the stems use raw umber, yellow ochre, white, a little cadmium, and madder lake. The brushes needed are medium and small flat bristle brushes for the general painting, and for small details flat-pointed sables, Nos. 5 and 8.

To paint the study in water colors use Whatman's double elephant paper for transparent washes, and do not introduce any white with the colors. Use the ordinary moist water colors in tubes or pans, with plenty of water when washing in the general tones. For decorative purposes, however, opaque colors are best. They may be used on all textile fabrics, such as silk, satin, velvet, and bolting cloth. The same moist colors are employed, but all are mixed more or less with Chinese white. In painting on textile fabrics it is also well to underlay the first painting with a coating of pure Chinese white, which must be allowed to dry well before applying the colors. For painting this study in water colors, the same list of colors already given for oil is used; the only changes to be made being as follows: Use cobalt in water color for permanent blue in oil; for bone brown in oil substitute sepia in water color; and use lamp-black in water color in place of ivory black in oil. The brushes necessary are one large round black or brown-haired brush for general work, also two or more medium and very small-sized fine camel's-hair brushes for careful work in finishing.

THE PORTRAIT STUDY BY HENRY BACON.  
(AUGUST COLORED PLATE.)

BEGIN by drawing carefully the outlines of the head and bust, and use for this purpose charcoal sharpened to a point. Be sure the features are correctly drawn and that all the proportions are exact before beginning to paint. It is well to secure the drawing by going over the charcoal lines with burnt Sienna and ivory black, mixed with a little turpentine. This makes a tone of reddish brown which dries quickly. While it is drying, lay in the

background, using raw umber, yellow ochre, white, Antwerp blue, burnt Sienna, and a little ivory black. A little madder lake is added in the lighter part directly around the head. Put the paint on thickly and remember to mix a little turpentine with all the colors for the first painting or until the whole canvas is covered. After this use a little French poppy oil for a medium, adding, if desired, a little Siccatis de Courtray, one drop to every five of oil.

The background having been laid in, paint the hair and dress in their general effect, leaving the flesh till the last. For the hair use bone brown, white, yellow ochre, burnt Sienna, and a little ivory black. In the half-tints add a little cobalt or permanent blue. In the highest lights use more white, with yellow ochre, a little bone brown, light red, and a very little ivory black. Paint the pink dress with madder lake, yellow ochre, white, vermilion, raw umber, and a very little ivory black. In the shadows add light red and omit vermilion. For the flesh use for the local tone white, madder lake, yellow ochre, vermilion, a little cobalt, raw umber, and a very little ivory black. In the shadows add light red and omit vermilion. In the deeper touches—under the chin, around the eyes, etc., substitute burnt Sienna for light red. The soft gray half-tints on the forehead, around the eyes, etc., are painted with cobalt, white, yellow ochre, light red, and a very little ivory black. For the eyebrows use raw umber, ivory black, cobalt, yellow ochre, and burnt Sienna, with white. The brown iris of the eye is painted with bone brown, yellow ochre, white, and burnt Sienna, adding a little ivory black in the deeper touches. For the pupil or black spot in the centre of the eye use ivory black and burnt Sienna.

Paint the general tone of the lips with madder lake, vermilion, light red, white, a little raw umber, and cobalt. In the shadows add a very little ivory black and burnt Sienna, omitting vermilion. In the highest light use vermilion, madder lake, yellow ochre, and white, qualified by a very small portion of ivory black. The same colors are used in painting the ribbon around the neck, though with more madder lake. The lips may be improved by giving them a little more rosy color than is seen in the lithograph. Be very careful not to exaggerate or deepen the shadows or general half-tint which pervades the face. Paint the high lights of the face with white, madder lake, yellow ochre, vermilion, and the least touch of ivory black.

Use canvas or mill-board to paint on, and for the general tones paint with large and medium flat bristle brushes. For the smaller details and fine touches in finishing use flat-pointed sables Nos. 6 and 9. When finished and dry varnish with French retouching varnish.

THE "LADY'S SLIPPER." (See August number.)

THESE blossoms are very decorative in effect from their brilliant coloring. The long and narrow petals are a beautiful delicate purple, while the broad upper petal is purple, spotted with orange color. The cup in the centre is pale yellow within, while outside it is warm, yellowish green, deeper at the edges. The stems are light yellow green, and the leaves a medium shade of rather gray green and warm in quality. The background is a rather greenish gray, with pinkish-purple tones in the deeper parts. This is intended to suggest the tone of distant foliage behind the flowers. Let the gray be soft and silvery in quality so as to relieve the flowers well.

TO PAINT THIS STUDY IN OILS.—First draw in carefully the outlines of the flowers and leaves with a finely-pointed stick of charcoal. Canvas, wood, or mill-board may be used to paint on. If for decorative purposes, it is better to transfer the drawing instead of sketching it in by the eye with charcoal, as erasing will injure the fabric if a delicate one. Paint the background first, and use raw umber, yellow ochre, permanent blue, madder lake, a little ivory black and light red. In the deeper parts use more blue and madder lake, qualified by ivory black. The purple petals are painted with permanent blue, madder lake, white, and a very little ivory black. In the shadows use burnt Sienna and a little raw umber. For the orange spots use orange cadmium, white, and a very little ivory black. If you have no orange cadmium use yellow ochre, light cadmium, white, and a little vermilion or madder lake, qualified by a very little ivory black. The pale yellow interior is painted with light cadmium and white, with a little raw umber. In the shadow add yellow ochre. For the yellowish-green outside use light cadmium, white, a little vermilion, and ivory black. These same colors are used for the stems.

Paint the green leaves with a little Antwerp blue, white, cadmium, ivory black, and madder lake, adding raw umber and burnt Sienna in the shadows. Use flat bristle brushes for the general painting, and for smaller touches in finishing the details use flat-pointed sables Nos. 5 and 8. Mix a little turpentine with the colors for the first painting, and afterward use for a medium French poppy oil.

IN WATER-COLORS.—If transparent washes are to be employed use rough, thick, white water-color paper, such as Whatman's Double Elephant, and mix no white paint with the colors. Use plenty of water, and flow the color over the paper in flat, simple tones at first, putting in the details afterward. For the high lights, the white paper may be left clear, and then thinly washed over with color; or else the lights may be taken out with blotting-paper cut to a point, the spot being first wet with a brush dipped in clean water. The blotting-paper will then take up the color easily. Use a large, round brush of black or brown hair for washing, and for smaller touches and details use round-pointed camel's-hair brushes of medium and small size.

The colors needed are the ordinary moist water-colors that come in pans or tubes. The same colors mentioned above for painting in oil are used for water-colors, with the following exceptions: All white is omitted; substitute cobalt in water-color for permanent blue in oil, and use sepia in water-color for bone brown in oil. Let

lamp-black in water-color take the place of ivory black in oil, and use rose madder in water-color instead of madder lake.

IN OPAQUE COLORS.—For decorative purposes, such as painting on silk, satin, velvet, etc., the work should be done with opaque colors instead of transparent washes. The same moist water-colors are used which are already mentioned, but Chinese white is mixed with all the colors to render them opaque, and give the necessary body or thickness. The Chinese white that comes in tubes is by far the best. Less water is needed than for transparent washes, and an undertone of pure Chinese white may be laid in before putting on the color.

IN MINERAL COLORS.—For the background use ivory black, apple green and carmine. Paint the green leaves grass green, shaded with brown green. In the high lights use grass green and mixing yellow. In painting the stems use the grass green and mixing yellow also, but add more yellow. For the purple petals of the flowers use golden violet, adding a little deep blue in parts. For the deep yellow spots use jonquil yellow and orange yellow, and shade with sepia. Paint the pale yellow interior of the centre with mixing yellow, and shade with brown green. The yellowish green outside is painted with grass green and mixing yellow. Add brown green in the shadows.

## Ceramics.

CHILD'S HEAD, BY ELLEN WELBY.

(SEPTEMBER FRONTISPIECE.)

THIS design is intended for a panel or plaque, and is to be painted in mineral colors. The effect of light shows the head of the child as seen out of doors, with a background of warm bright green foliage brilliantly lighted by the sun. A few pale pink peach-blossoms are seen, with their brownish gray branches and stems. The child has a rather dark, warm complexion, with light reddish brown hair. The kerchief tied around the head and the dress are white, though both are so much in shadow as to appear gray in general effect, and the high lights are distinctly defined.

The design should be first carefully drawn in with a hard lead-pencil. Then begin to paint the background, using apple green and carmine, but with more apple green. In the darker touches at the outside use a little deep blue green with the carmine. The pink peach-blossoms are painted with carmine and shaded with apple green mixed with carmine. Paint the stems with sepia and shade them with ivory black. For the stamens and centres of the blossoms, which are quite red, use dark carmine and shade with sepia. Paint the hair with sepia or yellow brown and shade with ivory black. The complexion is painted with flesh red No. 2, and ivory yellow for the local tone; use in the shadows sky blue, flesh red No. 2, and ivory black, in equal proportions. The details of the face and hair should be put in carefully with fine brushes, though too much finish is not desirable. In painting the white drapery leave the white china clear for the lights, and for the shadows use black with a little sky blue. Paint the eyes with deep red brown shaded with black and the eyelashes and eyebrows with sepia. For the lips, use red brown and a little ivory black. Remember that the whites of the eyes, being in shadow, appear dark gray. Paint them with ivory black and sky blue. Do not blend the hair, and only blend the face where it is necessary. Outline the features delicately with the tone used for the shadow, being careful not to use too much blue. In the deeper parts of the shadow, a fine brush may be used with small touches to give the proper effect. In finishing, soften the edges of the shadows into the half tints. Do not use too wet a brush in retouching, as the color beneath may be displaced and become muddy.

PLATE AND VASE DESIGNS.

PLATE 617 is a fruit-plate design—"Crab-apples"—to be painted in monochrome, using delicate green for the coloring. Place the decoration for the centre of the plate directly on the white of the china, without any background. Mix grass green and mixing yellow for the coloring of the crab-apples, shading with brown green. Use grass green for the stems, shading with brown green. Let the tinting of the apple-blossoms in the border decoration be in very delicate green, using the same coloring as for the apples. For the shadow touches behind the blossoms use brown green. The narrow lines on the rim can be in gold or in brown green.

Plate 618 is a "satchel" vase design—"Dandelions." Use orange yellow for the centres, and silver yellow for the outer petals, of the flowers. Shade and outline with brown green. For the leaves use apple green and brown green, adding emerald green for the dark leaves. Outline and shade with brown green. The under side of the leaves and the stems should be light. Have a clouded background. Either blue or red, or brown clouded with red, may be used with good effect. The design is arranged for the "satchel" vase, which comes in the ivory white ware. Repeat the design for the opposite side. It may also be used for vases of other forms.

QUERIES ABOUT CHINA-PAINTING.

SIR: In the article "Preparing Gold and Silver for Porcelain Decoration," by M. Louise McLaughlin, in The Art Amateur February, 1883, the flux to be used with the prepared gold is said to be made of twelve parts of nitrate of bismuth to one part pulverized borax. I have never been able to procure nitrate of bismuth, and have been told that it is so rarely used I could only get it from a specialist's laboratory. I have used the subnitrate, and have been much pleased with the gold produced, although I find it has